

soon cease altogether. This impression has induced a pause on the part of some who intended to build, and they are waiting for further developments before proceeding with their speculations. So long as miners are required to take out licenses before they have found gold, we do not think that the number of prospectors will be as large as was at one time anticipated; and many owners of property, who think that having paid for it, they ought to be allowed to do as they like with their own without being taxed beforehand, will wait a little longer, instead of at once engaging in digging for gold.—A meeting of miners was held on Friday, the 24th, in the Town Hall, Madoc, to consider the objectionable provisions of the Gold Mining Act; but at too late an hour for us to report the proceedings.

There was a report on Thursday that gold had been found by some of the Mounted Police on the hill below St. Peter's Church, where the new barracks are now in course of erection. Mr. Mitchell, a practical miner, went up to prospect in the afternoon, but did not succeed in finding another "show."

We have been informed by an old resident of the Township that about fifteen years ago some persons thought that they had discovered gold in the sand thrown up by a spring on the farm of Mr. W. MacBeath, and that many persons went there with the intention of examining for themselves; but being refused permission, the curiosity excited was not gratified, and the rising excitement dying away, the matter has since been apparently quite forgotten.

Mr. W. Wallace, lately employed on the Madoc Gold Mining Co. of Toronto's property near the Richardson Mine, has, in concert with two other gentlemen, this week concluded a bargain for three acres of the Moore farm, at the price of \$3,000. They are practical miners, and intend to sink a shaft at once.

The owners of the Cameron shaft, on lot 18 in the 8th concession, have, during the last week, after passing through very hard rock, now come to a vein of broken quartz, which is considered to look very promising.

MADOC GOLD MINING CO. OF TORONTO—We understand that the greater portion of the shares of this Company are now taken up, and the Company will therefore have the funds to develop the value of their property in this township. Their interests are in the hands of Mr. I. S. Chandler, who brings to bear the mining experience acquired after fourteen years spent principally in Australia, and also in California and British Columbia. These are the sort of enterprises to which we must look for mining being prosecuted on a sufficiently extensive scale to be of any real benefit to this locality.

Messrs. Stenhouse & Copeland, old miners, last from the Chauviere district, have purchased ground near the "Cameron" mine, Eldorado, and will commence operations next week under the name of the Prince of Wales Company.

On the last page will be found an account of the sale of a claim on a lot in Tudor, owned by Mr. Welch, to Mr. Milles, of Ottawa. By inadvertence, a gentleman who was requested to furnish the particulars to us omitted to do so. We now learn that the claim is 200 by 400 feet; that the price paid for it is \$500; that some fine specimens were taken out on the 9th and 10th inst.; and that a company is being formed in Ottawa to work the claim. The lot in question immediately adjoins that of Mr. Caspar Imbach, on which a shaft fifteen feet deep has been sunk by Mr. Young, of Australia, an experienced miner. Mr. Druce, who owns the next lot to Mr. Welch, has leased to a Belleville company, W. H. Ponton, McLeod & Co.; and Mr. Weston, on lot 9 in the 7th concession, is reported to have sold to a Toronto company. It will be seen that this part of Tudor has a fair prospect of being developed as a gold mining district.—*Madoc Mercury.*

PARIS EXHIBITION.

A WEEK'S splendid weather has filled Paris with visitors innumerable. The races are going on in the outskirts. The Exhibition is drawing 20,000 or 30,000 persons daily to gaze upon the wondrous charms of this unequalled attraction. Each hour some new beauty seems to start into life. The very grass seems to grow quicker and more luxuriantly here than elsewhere. The grumblers, (amongst others, myself,) have allowed their cynicism to pass away with the April storms, and every visitor now wears a happy and contented air, nor are the morning amusements the sole result of the Exhibition. Every Saturday an official reception is given to every one connected with the undertaking. Mr. Rouher, the Minister of State, gave one ten days ago, and the Minister of Public Works opened his gates on Saturday last. The British Ambassador has announced soirées for four consecutive Saturdays, and on Monday last there was a grand reception at the Tuilleries. Every garden where music and dancing takes place is now thrown open, and all is pleasure from one end of Paris to the other. In one of these latter places of amusement I noticed His Royal Highness the Duke of Edinburgh, and on Saturday I saw the youthful King of Greece enjoying himself at the races in the Bois de Boulogne, Japanese Princes and Chinese Ambassadors, now rubrikis with Northern Royalty and the chilly Siamese sipis his office with a hardy Laplander, while both land the blue sky above them.

And now for the Exhibition itself, which I am unable to place before you verbatim—since no guide book directs the path of the visitor or points out the alleys, passages, galleries or courts in their proper order. Arts and manufactures, natural or mechanical wonders, are alike classed by nationalities, so that the curious traveller has to run about from one part of the building to another, if he wishes to follow up an examination of any one branch of curiosity or commerce, and thus the writer is sadly puzzled in his task of arrangement.

Having thus explained, I will now endeavour to give a brief sketch of each department—each article as it strikes me.

I enter by the Avenue de Rapp. I have already described to you the main building as oval, almost egg shape. In thus making my approach, I am admitted by a side entrance, and going straight on I traverse the central garden and arrive at the alley or gallery principally occupied by the Canadian expositors. I at once determined on taking (in sea phraseology) my "reckonings from thence." On my left I am at once called to "attention" by one of the most spirited designs for a cartoon which it has been my good fortune to criticize. I turn to my guide-book and I find that it is the work of a Canadian artist—a Mr. Napoleon Bourassa, who, in two divisions, has given an apotheosis of Christopher Columbus so full of graphic effect that I have little doubt it will be adopted in the first building dedicated to a patriotic purpose. On either side hang the Madonna and St. Genevieve, by Theophile Hamel, of Quebec; but good as they are, they bow before two of the most life-like portraits I ever beheld; a bold word from one who has never seen either of the originals; but I cannot help fancying I see before me (and so does every one who looks on these life-like portraits) the late Adjutant General of Canada (Colonel DeSablerry) and the deeply thinking countenance of the artist himself. Add to these the wonderful pen and ink sketches of Eugene Taché, of Montmagny—which, for a time, I refused to believe could be really done by the quill, and which graphically portray the romance of Canada—together with *bas-reliefs* by Robert Reed, of Montreal, representing the four seasons in marble and none can deny that Canada has taken a high rank amongst the *beaux arts*.

I next came to the department where book-binding is shown, and I confess I smiled at the idea of any comparatively new country competing with France. But when I saw the rich and striking binding of Messrs. Lafrance and Lermieux, of Quebec, and that of Desbarats, I was staggered in my opinion. When I saw that of Messrs. Brown and Bro., of Toronto, the finest commercial binding I ever beheld, I confess I gave the wreath I had hitherto placed on the brow of France to our Canadian exhibitors.

Next in the gallery of our Northern brothers appears a very fair display of photographs. The clearness of some of the scenes speaks well for the atmosphere of Canada. The interesting sketches of Canada herself, merely alluded to in the catalogue as exhibited by the Public Works Department, (and of which some are signed by McLaghlin,) at once arrested my foot-steps and won my admiration. But it would be invidious to pick out any, save for the interest of the subject. William Notman of Montreal; Henderson of the same; Livernois of Quebec and others, equally arrested my attention, and taught me that "where all were good, criticism were unwise."

Hurrying, as I did, through this long gallery, determined again to visit it, if permitted by your space to do so. I could not help glancing at the furniture thus boldly placed to tear the laurel from the first *Ebeniste* in Europe—a table into which stained woods were introduced, a novel species of marquetry most pleasing. This charming object of furniture was made by Thompson of Montreal (not mentioned in the catalogue), and does him much credit. But of all the rich woods made into bedroom furniture, commend me to the blistered ash of James Reed, of Hamilton, who has, however, rather marred than improved his task by ornamentation. The splendour of the wood itself requires no other attraction. Messrs. Jacques and Mays, of Toronto, have contributed a very fine specimen of inlaying which will doubtless earn them a medal. A carpet by the Diles Bazin, of Riviere du Loup, is one of the finest specimens of embroidery in coloured hair of the moose deer exhibited. Nor does Dille Caron, of the same place, lag far behind in the race for approbation. Hurrying on I see several groups admiring the portmanteaus and the trunks of G. Barrington and Messrs. Edward Perry & Co., of Montreal.

But restricted to space, I must still hasten. I therefore rush on to the Court of Canada. The outer wall or division represents an Egyptian temple, the pillars formed of the most splendid specimens of Canadian trees. The pedestals in their crude state and the square piles are quite sufficient to call for the admiration of every judge of timber. The crowning general capital—if the term be allowed—presents a wonderful specimen, and I believe the whole piazza is now in the hands of the engraver of the *Illustrated News* of London. But I want to be brief. Passing into the Court, I found myself in a tent through which the sun was shining, screened however by a scenic and well designed representation of Canadian foliage, one of the happiest ideas ever brought forward; an idea which reflects much credit on your Commissioner, Mr. J. C. Tache, and one generally admired by every visitor of the *Exposition Universelle*. In the Court, I was fortunate enough to meet the author of this graphic scene, and as a true chronicler, I should be wanting in my duty, and in truth, if I did not add my testimony to that of all those who have had the good fortune to meet him—a testimony of gratitude for the courtesy he shows to all who seek your department, an acknowledgment of the clear manner in which he has assisted every visitor's researches. I came to meet Mr. McGee—than whom none can be more highly respected—I found in Mr. Tache a gentleman in every way well fitted to represent the honourable gentleman, who I regret to say, is still far from well.

The Court of Canada is now everything that could be wished; but it will take at least one more visit fully to describe it. The magnificent display of Geological specimens, the marbles, crowned by the wonderful Map of Sir William Logan—to them and other Canadian objects, as well as those of Nova Scotia, I must again return. Suffice for the present to say that I saw admiring crowds flocking round the model of a Sleeping Carriage, destined to travel on the Grand Trunk Railway. A more perfect promise of ease and luxurious comfort could not be shown. The interior fittings up are unequalled, while the exterior differs from all

others, inasmuch as that the six wheels are placed at each extremity, and that the whole carriage, which is some 68 feet in length, has the power of bending in the centre when a curve line requires it. A representation of the Bridge over the St. Lawrence is also highly attractive. Besides this, there is a wonderful ground model (according to scale) of the Village of St. Anne, near Quebec, showing the College and various adjuncts, as well as the plan of agriculture, a highly interesting subject for the observation of every visitor. But, as I said before, I feel that I am already outstepping my limits. However, as the exhibition of Canadian produce and Nature must be always most interesting, I will return to the task.

For variety's sake, I will stroll into the Gallery of British Painters. The Hall is well filled; but there are far too many old and striking favourites. There are no less than 123 pictures altogether, and of these we recognize at least one-third as old acquaintances.

Alfred Elmore's wonderful picture of Marie Antoinette passing before the mob of Sans Culottes, at once claimed my admiration as a cherished favourite. The Portraits of Lord Hardinge and his sons returning from the battle of Ferozeshah by Sir Francis Grant, P.R.A., and the portrait of Mr. Markham, are old favourites, while before the full length likeness of Mrs. Brasey, with her favourite horse and dogs, again I gazed once more with delight. Wilkie, Webster, and Frith are evidently the favourite models. "H's only pair," by Thomas Faed, is a most splendid specimen of this school, a gem not to be hurried over, yet fully equalled by a life like sketch of a party of old females over their tea, called in the catalogue "Female Gossips," painted by Webster and worthy of that great disciple of Wilkie. Nor can I say that a small picture entitled "Both Puzzled," by Erskine Nichol is at all inferior. The Irish Pedagogue and his Pupil really seem to speak, and speaking tell their tale of "Bothered Brains." I should almost give the palm to this delightful cabinet treasure for its amusing subject and the delightful way in which it is handled, its correct drawing and good colouring. In contraposition to this I should place the "Death of Chatterton," by Henry Wallace, in which the artist has strained, without success, to introduce harrowing effects. There is an affection in the sketch and want of nature in the lights that produces, in my opinion, an unpleasant effect. The same may be almost said of a mysterious picture called the "Eye of St. Agnes," which requires an explanation, hitherto withheld, to clear away the gloom of the strange subject. Not so with the "Last Night of Jesus Christ in his Nazareth home," by W. H. Fisk. This, like the two former subjects, may be found fault with for the deep leaden tint which pervades the whole work, but this is redeemed by the tone of the principal figure, which is extremely fine, though slightly marred by a golden halo which the painter has injudiciously introduced.

Turning away from there I stand with pleasure before the picture of "Clair Duval dancing with his high-born Partner," by Frith, R.A., and here I have the masterpiece of the whole collection. Even the fine pictures of Roberts and the celebrated "Eastward Ho" of Henry O'Neill, R.A., fall lifeless before this wondrous expression of pleasurable triumph and heightened acquiescence. Frith is a great artist, and he has accomplished some wonderful successes, but he never painted a more speaking picture than this. At least a dozen other fine works of merit claim my attention; but I fear I have already more than amply filled the space allotted to me. So I must again return to these and other wonders in this Palace of Aladdin, and endeavour to condense my remarks, since I find that it would rather take volumes than pages to portray, or even give a faint idea of half the charms now assembled for review in the Champ de Mars.—*Correspondence Montreal Gazette.*

FINANCIAL CONDITION OF THE STATES.

IT is not a mere morbid curiosity, nor a diseased love for misfortune, which asks to know the full extent of the losses consequent upon the late war. Such an inquiry is essential to any well directed effort at national economy; it is necessary for the guidance of legislation upon matters of State or federal finance; and its effect must be wholesome in checking the too prevalent tendency, inherited from more prosperous times, to run into extravagant expenditure. No people can properly regulate their expenditures, either national or individual, while they are ignorant of their liabilities; and to increase debts largely without correspondingly economizing expenditures is, to say the least, a dangerous experiment.

In this view, it is much to be regretted that there are no accessible returns showing the whole extent of the changes in the financial condition of the country within the last five or six years, the most eventful period of our history. We have precise data showing the increase of the debt of the national Government; and are also able to show the changes in the indebtedness of the several States; but of the very important obligations contracted by the counties, towns and cities, in their efforts to place their quota of troops in the field, there is no data which would justify an attempt at an approximate estimate of their aggregate. The annual reports to the several State Legislatures, however, afford the material for ascertaining the changes in the debts of the States. With much pains, we have been enabled to prune returns from nearly every State, showing their indebtedness in 1860, and below present a comparison of these figures with those